placed him at a boarding school at Ilford, Essex, but where he had not been a year before that parent died; leaving a provision for his widow, and 1,200*l.* in the Funds for his son. Thomas Stothard then left school, and lived with his mother. Having shown a great fondness and aptitude for drawing, which had first manifested itself while at Acomb, in copying some heads of Houbraken, and an engraving of Belisarius, by Strange, which were in the possession of the old lady, together with some religious pictures, it was thought desirable he should be placed in some way of life where this might be turned to advantage, and he was accordingly apprenticed, when fifteen, for a term of seven years to a designer of patterns for brocaded silks, such being then in much request.

It was not till about two years before the expiration of his indentures, when flowered silks lost their vogue, the request for designs fell off, and the profession became unprofitable, that he devoted every leisure moment to the improvement of his mind and fancy in his own way. Before Stothard was out of his apprenticeship his master died, but the widow determining to carry on the business, though with a very uncertain prospect of success, he still continued to serve her, devoting his time, after the day's work was done, to studying a translation of Homer, or Spenser, or making designs illustrative of what he had been reading. About this time he was introduced, through his mistress, to the well-known Mr. Harrison, of the *Novelist's Magazine*, which was the means of deciding his future lot in life. He now gave up all thought of making drawings for brocaded silks, and taking apartments in the Strand (1778), conjointly with Samuel Shelly, who afterwards became celebrated as a miniature painter, adopted art as a profession, living on the interest of the money invested by his father, with such additions as he could now and then make by painting portraits. It does not appear that he was regularly employed on the *Novelist's Magazine* till July, 1780, but from that period he was much engaged in the illustration of books. Another important consequence attendant on his connection with Harrison was that of introducing beautiful illustrations as an accompaniment to the popular literature of England; and in this respect he was destined to become the father of the British school. These designs are still the admiration, not only of the learned in art, but of every one having a heart alive to nature, and capable, even in a remote degree, of estimating the highest order of poetic composition. It will surprise modern collectors, who now give almost any price that may be demanded for these early drawings, to learn how little he received for them. He states in his own handwriting that "for one hundred and forty-eight designs for the *Novelist's Magazine* he received one guinea each; for twenty-six for the *Poetical Magazine* he had the same rate of payment; that for twenty theatrical frontispieces (and these were always portraits of the chief actors and actresses of the day) he received seven shillings each; and that for every separate vignette or border his remuneration was *six* shillings."

"It is uncertain," says Mrs. Bray, "whether it was before or after he lived with Shelly that he exhibited his first picture, a Holy Family, at the Society of Artists; but soon after he did so he was admitted as a student at Maiden-lane, where, before the establishment of the Royal Academy at Somerset-house, the artists held their meetings, drawing from the model as well as from the antique." We can settle this difficulty by saying he was admitted a student in 1777. "Stothard's method of study was peculiarly his own: he adopted not the practice so general with the students to sit down and draw from a single figure for six or eight weeks. He would place himself opposite to it, and in a small sketch-book would make a careful outline in pen and ink, about five inches in height. He said that he had recourse to this method, because it obliged him well to consider the lines and the proportions before they were drawn, and that thus they became impressed upon the memory. He disapproved the practice of rubbing out, and maintained that an eye and a hand well trained in making pen and ink outlines, would be characterised by truth, carefulness, and a good flow of line; in short, would be masterly. Having thus, in less than an hour's time, taken one view of the figure before him, he would change his position so as to command a different view of it; and then, being especially careful to mark the change of contour in his subject, he would begin another sketch, and thus continue to work till he produced seven or eight drawings of the same figure. He frequently remarked that any one who adopted this method of study would, after a little practice, be surprised by the knowledge he had attained. At the same time he would by no means have the student neglect light and shade, and rounding well the figure; but truth of outline in its varied form was most essential, and after having acquired it, he might pass with safety to the living model, as the imperfections of nature would be immediately discovered and corrected by the knowledge previously gained. Stothard was ever a close observer of nature; but it was nature in action that he most studied and admired, and thought that however good might be the design or the conception of a picture (frequently displayed with freedom in the original sketch), it was often spoilt by presenting in the figures which composed it, all the stiffness of the lay figure, and all the rigidity and fixed attitude of the living model from which the artist worked. He would remark, that action was momentary—it could not be fixed: to be well expressed, it must be caught at once by the mind. It is generally known that he never painted from the model; and it was after having been apprised of this fact that an eminent artist now living was heard to exclaim, "Then he stands alone; and I can now understand how it is all Stothard's works are so graceful." We are far, however, from recommending such a course. Even at Burleigh House, the seat of the Marquis of Exeter, on the Grand Staircase, where the figures are nearly 8 feet high, not one was painted from a model. Having taken to himself a wife in the person of a Miss Rebecca Watkins, and a family rising rapidly about him, he experienced the benefit of early economy and prudence in never having made use of the principal of the money invested by his father. He now turned it to good advantage in buying a larger house, freehold, which offered itself, No. 28, Newman-street; and to effect the purchase, he sold out nearly all the funded capital. His increasing family obliged him constantly to labour, and often to accept commissions of a trifling and insignificant nature, such as designs for pocket-books, ladies' fashions, and for ordinary magazines and play-books, but so great was his love of art, that he made these with the same care and put into them the same grace which he bestowed on the highest order of his works; feeling assured that "what was worth doing at all was worth doing well." In 1791 (Mrs. Bray says wrongly, 1792), he was elected an associate of the Royal Academy, and that year exhibited his beautiful picture of the Confirmation. "Thus was he fairly established in 'Artists'-street,' for in a few years so was Newman-street designated. West, the president of the Royal Academy, had lived there seventeen, and Bacon, the sculptor, eighteen years, before Stothard bought his house; and in a comparatively short period, Russell, Ward, Howard, Jackson, all academicians; Dawe, and a host of other artists, to the number of about forty, all became residents in the same street." The next memorable event in Stothard's life was, that in 1794 he was elected a Royal Academician. It was soon after his becoming an Academician that he designed those illustrations for the "Pilgrim's Progress," which, as a series, he never surpassed. From this time to his death, which took place through natural decay, in his house in Newman-street, April 27th, 1834. Stothard's life showed few vicissitudes: he pursued unceasingly his vocation as an artist (holding, besides, the position of Librarian to the Academy from 1817), and produced no less than 5,000 specimens of his power and imagination, of which some 3,000 have been engraved. "In painting, as in literature, we sometimes see, that if the artist pursues only the quiet, unobtrusive mode of presenting his works before the world—if he is not thrust into notice by himself or by his friends—if no great patron takes him by the hand, and his name is seldom seen in print; these circumstances will combine to his present injury, since his fame cannot spread whilst he is too little noticed to be known to more than the favoured few. But time will do him justice; and though the earth may have closed over him ere this take place, his reputation will not eventually suffer. The genius of Stothard, though it can only be said within the last few years to have been spoken of, as it deserves to be by the public at large, was, from a very early period, duly estimated by men of real judgment, whose praise is often the long forerunner of public fame. Sir Joshua Reynolds said, when applied to by Sir John Hawkins for a frontispiece to the drama of the "Ignoramus," "Go to young Stothard, he will design it better than I can;" and Sir Edwin Landseer remarked, on seeing his picture of "Confirmation," "Come here and look at this: nothing in beauty or grace can go beyond that." Amongst his many works may be mentioned the "Canterbury Pilgrims," which is, perhaps, the most popular production of his pencil, and for which he received but 60*l.*; designs for Defoe's "Robinson Crusoe;" illustrations of "Shakspeare;" "The Wellington Shield;" and the ceiling of the Advocates' Library at Edinburgh, not forgetting "The Flitch of Bacon," designed when he was nearly 70.

In a literary point of view the book is scarcely equal to its subject: it is, nevertheless, pleasant reading, and makes a most elegant volume,—to our liking the most elegant of the season that has come under our notice. The illustrations, from drawings by Mr. G. Scharf, nearly sixty in number (beautifully executed), are in brown ink, and the printing is of the best.

CONSIDERATIONS UPON SOME OF THE PRODUCTIONS CONNECTED WITH ARCHITECTURE IN THE EXHIBITION OF 1851.*

The slate self-acting cisterns, shown by Struthers, were ingenious illustrations of the filtration of water by ascension: the filtering medium being packed between two pierced false bottoms, the water from the cistern at the top passed by a pipe into the fourth or bottom division, through the packing in the third, and rose in the second by the pressure of the water in the cistern, or top division. Slates were also exhibited from the neighbourhood of Stamford, and from several parts of Ireland, including Valentia, the slate stone from which is said to be non-absorbent, and to require nearly six tons as the crushing weight of an inch cube. It is raised in slabs about a foot in thickness, and, having no true cleavage, requires to be sawn. Canada also possesses this useful material, as well as Trinidad, a fact which excites some surprise, when we recollect that large quantities of shingles are sent to the West Indies. It is, I presume, a recent discovery. The United States, Nassau, France, and Sardinia, were the only foreign countries which showed slates: from the latter there was a slab about 5 feet 6 inches square. France sent a slate billiard-table, and some fine slabs, 5 feet 6 inches by 3 feet 11 inches, by $\frac{3}{4}$ inch thick. The slate company of Angers, which manufactures 130,000,000 of slates, like those of Cornwall, and the slate company of Rimogne, exhibited each a series of the sizes usually made. The slate of the latter company is remarkable for its tenacity and strength: by exposure to the open air it acquires increased hardness and consistency, its surface becomes polished, and upon being struck it gives out a clear metallic sound. The joints of slab

* The following is part of two papers read at the Ordinary General Meetings of the Institute of Architects, Nov. 17 and Dec. 15, 1851.

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